

VERY LATEST PARIS MODES

The First Hint of Spring in Gowns at Felix's.

PARTY TOILETS FOR BUDS.

The Crinoline Wrap and What Costs It Will Bring.

Elegance in Corsets—The Size of a Woman's Waist a Visual Deception—Parisian Women Have These Matters Down to a Fine Point.

Paris, Feb. 20.—Spring fashions are on view at Felix's, and all the world, in fact, has hastily dropped off its skates and courses madly to learn in what sort of summeries it is fated to perspire next season.

There is a delicious mélange of humanity met here—Spanish princesses, Russian baronesses, South American grandees, North American yankees.

THE FIRST SPRING GOWN.

And what is it like, this first hint of spring, as eagerly looked for as a botanist seeks an anemone under the snow? Ah, well, I warn you to put up your forget-me-nots or you may pass it by—for it isn't a thing to strike astonishment!

The skirt of it is cheviot, pale gray and white, in small checks broken like shepherd's plaid or the old-fashioned blanket shawl. It is made with a pointed yoke, and this is its novelty. For this yoke

elaborate pink silk brooch in self color is trimmed with a fringe made of white ribbon, each strand ending in a crystal drop. This bordered the skirt and festooned the bodice from the front round under the arms to the back. Above this the bodice was draped with pink crepe caught with white ribbon rosettes, and the sleeves of the crepe, caught in with a rosette, fell down the arm like the bell of a flower.

Silk crepons are greatly in favor for evening gowns for young women, as also are mousselines de soie with crinkled stripes, the stripes often in several colors, and sometimes edged Oriental-like with gold. Other sheer silk muslins are printed over with colored flowers. These last come also in ribbon widths for trimming silk gowns. ADA BACHE-CORRE.

A CHAT WITH A PARIS CORSETIERE.

The Secret of Ease, Grace and Slenderness Not Yet Understood.

PARIS, Feb. 21.—A Frenchwoman justly considers her corset the most important portion of her toilette. Even the most poverty-stricken Parisian manages to have this article of clothing made to order. She will, if need be, go without an extra gown or a couple of bonnets in order to be bien corsetée.

"The art of corset making," said Madame L., one of the leading Paris stay makers in answer to a question, "runs in certain families."

"And what then," I asked, "are the points of a good corset?"

SLIMNESS IS NOT ELEGANCE.

"Well, to begin with, a well made corset should not only make its wearer look slight—it should also give her an elegant appearance. My English clients' one desire is to look as thin and skinnily as possible; in vain I represent that a certain amount of plumpness is pleasing and indeed more natural. They are not to be dissuaded unless I can produce a sixteen or eighteen inch waist."

Now, Frenchwomen think far more of the appearance than they do of any special detail. A Parisian wishes to produce a pleasing and harmonious outline.

"Then, again, foreigners like very long, hard stays; we in Paris prefer them short and pliant."

EMPIRE CORSETS.

"But now I suppose, Madame, the empire modes will entirely reform the corset?" I suggested.

"I must confess that I do not at all believe in this empire revival," answered the stay maker. "None of the many women who have taken such infinite time and pains in order to produce a certain style of artificial figure will be content to forego the result of their efforts; you will notice that everything in empire dress is done by an arrangement of tight draperies over tight linings, etc., etc., to preserve the cherished outlines. The old corset is worn—the new mode. Still of course the short, waisted gowns mean short waisted corsets, and those ladies who wish to be in the real absolute fashion are adopting for evening wear the six inch straight boned bodice or brassiere which Mrs. Bernhardt made a necessity with her director's gowns."

"Then, I gather, that in reality each new mode naturally implies a change in the form and make of the up-to-date corset?"

LONG CORSETS RUIN COMPLEXIONS.

"Most certainly. Should the Louis Quinze long waisted, pointed, laced bodice ever return we must make up our minds to very long narrow stays, as hard as buckram and heavily boned. I need hardly tell you that these were exceedingly unhealthy corsets; they must, I do not doubt, for physiological reasons, have introduced the powdering of the face, roughing so common in the middle of the last century. The Louis Quinze fashions drove out the complexion and the healthy complexion and First Empire Greek revivals were but violent reactions against the artificial, torturing ancient regime."

"And from the practical point of view corset making?" I inquired.

MORE CORSETS THE STYLE.

"That greatly depends," answered Madame, thoughtfully, "when and where the corset is to be worn and with what sort of gown. Most Russian ladies, being very luxurious in their persons, appointments have a corset for each gala costume, made sometimes of silk, of broche satin, of fine double batiste, or mousseline. Indeed, of more than quite the fashion both for corsets and directions belts. Under the Third Empire black satin was the only wear. Now is corset more or less unknown. I may add that the silk petticoat is nearly always made to match whatever corset is being worn and adds greatly to the perfection of the toilet."

ELASTIC IN CORSETS CONDEMNED.

"Is it true that women silk coated with elastic or gutta percha has lately been introduced into French corset making?"

"I make to order stays in which stout bands of elastic webbing form the corset pieces. The wearers of this kind of corset imagine that they can lace a great deal more tightly without producing the evil effects they have heard of as being experienced by those who wear very tight stays. In reality the very same effect is produced, provided of course that the tight lacing takes place. But as you know, imagination has a great deal to do with all those things, and if these ladies think the elastic is healthier perhaps they do not suffer as much as those who consciously squeeze themselves to within an inch of their lives."

PARTY GOWNS FOR BUDS.

Felix says that debutantes must wear

the simplest sort of evening frocks minus artificial flowers, rich laces and such frivolousness, which are too complex for young girls. The proper cut is a baby waist, modestly low balloon sleeves and the merest ghost of a skirt border. There was a pretty gown of pink silk that had sleeves shoulder straps and belt of blue velvet. The bodice was shirred across the neck with a ribbon run through and tied in a bow in front. A white tulle for its only trimming three inches of the same set some inches apart on the skirt. A more



THE LONG CLOAK.

"And what is it about tight lacing, Madame? Although fashionable Parisiennes and indeed Frenchwomen of all sorts seem to have such small waists in comparison with the rest of their figures, it is often asserted that they lace far less tightly than their English and American sisters. How is it?"

Madame smiled and drew a long breath. "There is some truth in what you say and that is where the intelligence and savoir faire of my countrywomen come in."

MISTAKES IN BUYING.

"French women do not care how simple the gown may be if only the corset beneath is well made; and they would prefer the plainest stay made by a competent corsetier to the most elaborate brocade or satin ready made corset."

"We stay makers, on our side, are always trying to devise new methods of



THREE TYPES OF CORSETS.

cutting out and boning in order to preserve or create graceful outlines. The apparent size of a woman's waist is often, as nearly always, an optical illusion. A well made corset will make its wearer look inches smaller than does her

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little jackets and jaunty blazers would be really funny worn with the crinoline. Something new in wraps then is a necessity. And the crinoline wrap is both new and pretty.

CAPE OR BODICE BROADCLOTH.

In the plate-glass show windows of one of the most elegant dry goods establishments there now hang no fewer than six different styles of wraps and capes, and all are meant to be worn with the crinoline.

The most stylish one for a young woman is modeled after a shoulder cape. It is long, extending a few inches below the waist. The material is a very heavy quality of extra broadcloth, and there are two capes, the shorter one falling to the knees, the longer one to the ankles. On the sides of both fronts, there is a trimming of red, green and gold design wrought in the cloth. This trimming is precisely similar in effect to the border of an old-time Paisley shawl. And, like it, it has a scanty yellowish-red fringe around the edge. The wrap is odd and very pretty. It has the shopkeeper will tell you, a "distinguished appearance." But it costs forty-nine dollars, and that is more than many women care to pay for what is, after all, just a shoulder cape, to be thrown aside after it has done duty on the Easter and spring gowns.

BLUE CLOTH WRAP.

Another very new wrap is of lady's cloth. It is blue and is in two tiers, like the extra one. Like the blue wrap is also very full across the back and shoulders, and is rather long. The trimming this time is a bead trimming. Each bead is put on by hand—for the garment is too fine for pasterment, and a pattern three inches in depth is done in blue and gold beads. You can have the garment complete for twenty-nine dollars. There have been many of this kind sold.

SLASHED LONG COATS.

A tight-fitting long coat, slashed at back and sides, is to be seen over one of the newest crinoline dresses. Over another there is a garment, very long upon each side, tight-fitting in the waist, belted and so widely slashed at the back that the folds of the crinoline skirt stand out through the opening, producing something of the old fan-like effect.

One of the young women in Mr. Crane's new play, "On Probation," wears a garment like the one described. And there have been three ordered in green bengaline to open over brown skirts.

CRINOLINE CIRCULARS.

The crinoline circular is a very volum-

ous affair, as you might imagine. It has a yoke, not more than two or three inches deep, and to this yoke is shirred, by a simple shirring, enough material to produce a crinoline skirt. These circulars are very pretty to look upon, for they are usually of bright blue material, and they fall in long graceful folds. An exquisite shirred crinoline cloth, edged with a pink feather trimming, and lined with satin of the palest green.

WRAPS MADE AT HOME.

To the home woman who reads the newest styles, there is always an additional attractiveness about the modes, if

slighter sister in a badly cut pair of stays.

PARIS WOMEN DO NOT "LACE."

"One secret of a good cut is to have the corset amply large, but not too long. A woman will never be at her ease, compressed in a boned band several inches too small for her. If my clients far more carefully than I, Mr. Worth does the ladies for whom he is making gowns, for you would scarcely believe how few really sturdy women there are in the world; nearly all of them are bigger one side than the other, and even thinner one side than the other."

"Always remember that the corset makes the gown, and that every woman who studies her appearance should just make up her mind to be what we call bien corsetée."

ADELE MAROC.

THE CRINOLINE WRAP.

To Be Worn With the Crinoline Skirt, of Course.

NEW YORK, March 1. With the crinoline gowns which the modistes assure us will be the rule the coming season, and not the exception, there must be worn, for a time at least, a wrap or outer garment.

The crinoline wrap must make ample provision for the voluminous folds of the crinoline skirt, and must also accommodate nicely the padded shoulders and puffed sleeves which usually accompany it.

A shawl would answer the purpose nicely. But shawls, although predicted

by Paris writers, are not yet evidenced. Moreover, a shawl conceals entirely the prettiest outlines of a woman's figure, and what is more to the point with the spring dressmakers, it hides the gay materials and fancy trimmings which are especially abundant this spring. Last summer's wrap is too long and too narrow for this season's wear. And the naty-

ness of the Goddess of Fashion has been good enough to plant them in the way they can be executed, in part, at home.

This year the styles come within the compass of the painstaking home dressmaker. The shoulder cape, for example, is not difficult to make. It is cut accurately and sewed neatly, it cannot fail to hang well. A stylish material for such a cape is the new "shadow serge." This has a striped effect and is, as its name suggests, changeable in tint. The stripes or ribs are one-eighth of an inch wide and are usually in two shades of the same color. Shadow serge costs one dollar and under per yard, and is specially pretty in the color which is known as "new brown."

About two and a half or three yards of goods will be required. Around the neck you will need a heavy ruching of velvet, and this will take a yard of velvet and will cost one dollar. As a finish to the cape you must edge it with trimming if you would be quite in the fashion of the spring. Get for the purpose some

passmenterie in brown and gold, with a touch of red in it if possible. This may cost forty-eight cents a yard, but it will not cost any more.

In putting on the passmenterie, the long stitches should be taken on the outside of the cape, where they will not show among the gay threads of the passmenterie. This does away with the necessity of lining the cape to hide the stitches. Edge both stories of the cape and run the trimming up the fronts until it is hid in the ruching.

AUGUSTA PRESKOTT.

Jeweled Hair for Women.

One of the newest arrangements for head decoration is the heavy ring of repoussé gold through which the hair is drawn and then twisted into a tight Psyche knot. A tortoise shell ornament, in the shape of a pen, the plume part of gold exquisitely finished, is intended to stab this little classic arrangement through and through. The effect is very "classic" and Sappho might have worn it.

The fashion of wearing snoods wound about the bunched tresses has brought out a number of pretty jeweled ornaments to be placed where the bow-knot is tied. These have mostly a perky little air about them; jeweled antennae, or something of that sort.

The Russian manner of setting bits of turquoise, malachite and pink couch shell as an accentuation to silver open-work is extremely striking, and the Russian gold diadems, when lightened up with clear stones, such as the topaz, sapphire and the diamond, is remarkably elegant. Combs of this sort of work, in the high-pointed tops, are now to be seen. In fact, these Russian gold combs and hair pins are so exquisite in workmanship, and such an addition to the hair when worn, that their extreme popularity is assured.

CYNTHIA MARLOWE.

Oddities of Rhyme.

She was wooed by a handsome young Dr. Who one day in a rhyme strikingly true. But straightway he swore. He would do no more. Which the same, it was plain, greatly shr. Kansas City Journal.

A maid who is slightly antique Was grossly treated last night; Her best fellow said, "It is time we were waked." And now, it is said, they don't elope. Exchange.

How He Reached the Top.

A good story, even when the same man continues to repeat it, has a tendency to grow like a rolling snowball. An instance in furnished by a German paper: "So your friend Fischer went the top of Mount Blanc?" said one man to another. "Not at all."

"But he said so."

"True. Two months ago, when he returned from Switzerland, he said he had been at the foot of Mount Blanc. Since then he has gradually led himself to the top."

—London's Companion.

At the Masthead.

Pat (doing lookout duty for the first time). Hello!

Officer (on the bridge). What is it, Pat?

Pat. Sure an' Oi dunno.

Officer. Well, what do you see?

Pat. Oi see a rid and a grane loight, an' Oi think it must be a drugh shute. Judge.

Ripe Enough.

McGinnis—Thot's a mighty foine whisky; how would it be, Pat?

Pat (pouring the drink). Drops into his friend's glass—Faith, Oi don't know; but it's owld or it wud be bel—Life.

One Exception.

Prof. Short—It is very impolite, Bobby to stretch in company.

Bobby—It is, is it? Well, what do you do when you have to hang on to a strap in the horse cars?—Yonkers Statesman.

A Difference.

"Do you believe man is made of dust, Mr. Snip? Not all that, but a fair bit of tail-or. Dust always settles, and I know men who do not."

Easy to Remember.

Watts—How do you spell whisky—k-y or k-e-y?

Potts—K-y. Same as Kentucky.—Indianapolis Journal.

Not in Demand.

A scholar has been writing about the egg in mythology. The subject should be handled carefully. It is the ancient egg that the amateur actor wishes to avoid.—New Orleans Picayune.

Prison Missionary.

Ab, you have a pet, I see. Convict—Yes, this rat. I feeds him every day. I think more of that 'ere rat than any other livin' creature. Missionary—Ab, in every man there's something of the angel left, if one can only find it. How came you to take such a fancy to that rat? Convict—He bit his keeper.—New York Weekly.

A Matter of Etiquette.

Miss G—met a beggar in the street, and was moved to help him. Here's my card. And she if you'll call at my house, I'll give you some clothes. He failed to put in an appearance; but a day or two later she chanced to see him again and asked: Why didn't you call? Indeed, mum, by your card do say Thursdays.—Brooklyn Life.

Impatient English Tourist.

Hallo, porter, when will the 12:15 express be here? Scotch Porter (doubtfully)—Och, aye, she'll be 'at 'richt, forbye, an' due at 12:15 avely. Tourist—Yes, I know the train was due at 12:15, but it is now 12:45, and I want to know when it will arrive. Porter (pawily)—Eh, man, bit we'll no begin to speer anent that awhile, whatever.

Visitor.

Don't you think it possible that a pardon may be procured for the poor man? His offence was not great, and further confinement will kill him. Warden—I'm afraid it is impossible. The crime he committed was not sufficient to procure a pardon. He is a thoroughly atrocious to interest the public in his case.—Harper's Bazar.

Minister.

So you go to school, do you, Bobby? Bobby—Yes, sir, Minister—Let me hear you spell kitten. Bobby—I'm trying too big a boy to spell kitten, sir. Try me on cat.—The Bells.

FASHIONABLE DIVERSIONS.

How the Swell Clubs of Gotham Find Recreation.

AS TO MOUNTED FOOTBALL.

Flash-light Camera Clubs and Box Ton Dancing Classes.

A Variety of Lenten Fads—Mrs. Jarley's Wax Works Revised—Paderewski and the White House Babies—Chinatown Trips, Etc.

[Copyright.]

NEW YORK, Feb. 27.—Being "quiet" during Lent is not a hardship, if a little ingenuity is brought into play, by way of inventing simple amusements and recreations.

SEWING CIRCLE LENTEN REUNIONS.

The sewing circle Lenten reunion is by no means a stupid affair. It is in no way related to its country cousin of similar name, and is as full of quiet flirtations and exciting romances as the heart of the most romantic maiden would desire.

The usual way of conducting a Lenten sewing circle reunion is as follows: A certain goodly sum of money is subscribed by each member for charitable

purposes, and is intrusted to the president of the society who is usually a hostess at whose home the "circle" meets.

With the money a certain amount of material is bought and put in the hands of a professional cutter to be cut out. Sheets, pillow cases, aprons, caps and woollen stockings are the principal articles for it must be borne in mind that young men are to attend the "circles" and the list of articles of clothing to be made is limited. It would be unbecoming in the light of nineteenth century etiquette to put a young woman at work upon real underclothes, if a berry of admiring beaux were going to surround her while she worked.

The fair members of the circle work diligently from 2 until 4 o'clock, when it is usually found that so many men have dropped in that work must be laid aside for the charitable purpose of pouring tea and dispensing ices and sandwiches.

There are nine very select sewing circles in New York city. But the oldest and parent of all is the Knickerbocker, which has celebrated its twenty-first birthday.

MOUNTED FOOT-BALL.

For the gay younger set, and for all inclined to equestrianism, there is a most exciting game of mounted football which is almost new with the season and most interesting.

The game is played only by the men, but is witnessed by the fair ones from their carriages and mounts. After the game, the winners are rewarded with badges, colors and trophies and all take a run out to Clemenston or some other near resort for dinner and a very good time.

The first game of mounted foot-ball was played at Durland's and at Buech's Academy in Brooklyn. But since then the Riding and Driving club have had many contests. This is as exciting as riding to hounds, the smart set say, and vastly easier to arrange.

One of the afternoon dancing classes has turned itself into a walking club. The "beat" is from Fifth avenue and fifty-third street up to the reservoir and around it and back. This gives a two or three mile walk.

FLASH-LIGHT CAMERA CLUBS.

Another dancing class, an evening class this time, has become a flash-light camera club. All the pictures are taken by flash-light and experiments are made in grouping. For example, half a dozen young women are selected as subjects. At a signal the young women race across the room pursued by the other members of the club, and are driven breathlessly into a corner. Suddenly the lights are turned off, the flash-light is exploded and a picture is taken of the laughing, panting, dishevelled maids.

Some of the most satisfactory likenesses are taken in this way.

MRS. ASTOR'S MANDOLIN CLUBS.

The Ladies' Mandolin club, started by Mrs. William Waldorf Astor, is meeting once a week for practice, led now by the Marquis de Lanza, daughter of Dr. William A. Hammond, of Washington. Miss

Salie Hewitt is an enthusiastic performer, as is also Mrs. Fish, sister of John Harper.

These musical clubs are so popular with the amateurs that a season of rehearsals during Lent becomes as exciting as a series of dances.